



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## A PLEA FOR THE FIG-LEAF

WITH CONTRASTING PICTURES PRO AND CON

By the action of the directors of the Detroit Museum of Art in dispensing with "fig-leaves" and adopting unmitigated nudity in its works of art, the merits and demerits of the nude in art, which are a perennial subject of discussion, have again been brought to notice. As all our American art institutes would not have far to go to take a similar resolution, the discussion is particularly appropriate.

To see the bearings of this discussion clearly, we should, first of all, ask ourselves what the difference is between nude art and nudelife. Almost every art

institute contains the statues of men and pictures of women *in puris naturalibus*. What would be the impropriety if particularly handsome men and women of famous beauty should go naked to the institute and stand up by the nude statues and paintings? One is regarded as art and the other would be considered indecency; but why?

Then there is a question of conventionalism. There are countries in which, on account of the climate, the inhabitants live in a state of nudity,



STUDY OF THE NUDE  
By F. Holme

and in Japan, though clothing is as common as it is here, public nudity is as common and as unnoticed as clothing is in this country. Not only so, but actual nudity is known to have no relation to modesty or morality. Indeed, it is claimed that the naked aborigines of Ceylon were, before being civilized, the most modest and virtuous race in the world.



NO VICTRIX  
From an Old Print

Another thought in this connection is that while the nudity of the Japanese is shocking to an American, the comparative nudity of the American shocks the Oriental mind in the same way. A woman in the Far East, if she wishes to be considered virtuous and respectable, must cover not only her body, but her face. It is a part of the same custom that in some countries she must keep indoors and not be seen at all. Consequently we are compelled to admit, as I pointed out in the *Chicago Chronicle*, that modesty is relative, and that exposures that are modest and harmless in one age or country are immodest and degrading in another age or country. All the members of a Japanese family may take a bath together, and take it in the front yard, in full view of the street, without harm, and the same thing in Chicago or New York would cause an arrest.

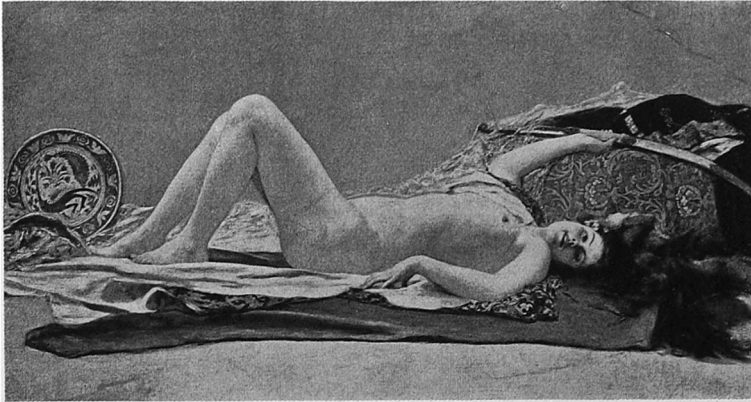
Even a Japanese who would bathe in public would think it immodest to put himself on exhibition in a state of nudity, and we must admit that the same rule should hold good in this country. It would be less immodest for an American man in extremely hot weather to go about his ordinary business naked, for comfort and convenience,

than it would be to put himself on exhibition in a museum in that condition. Then how is it any better for him to be sculptured and painted and the statue and picture to be exhibited in the same place?

The plea is that art is to be promoted. Granted; but is there any less beauty in the original than there is in the imitation? If it be said that by art is meant the skill of the artist in reproducing the human body, that is begging the question. For if the thing produced is shocking, the art of producing it is not a thing to be promoted. Moreover, there are still more

disgusting things than nudity which would require the same skill to paint or carve them, and these are not touched. Why stop at mere nudity when there is so much more to depict? The artist himself recognizes that there is a field which he must not enter even "for art's sake."

Certain conclusions seem to be inevitable. Modesty and decency in the exposure of the person are conventional, but conventionalities are just as important as anything else. Any man who attempts to ignore conventionalities in any department of life will be assailed and shunned until he learns



VICTRIX

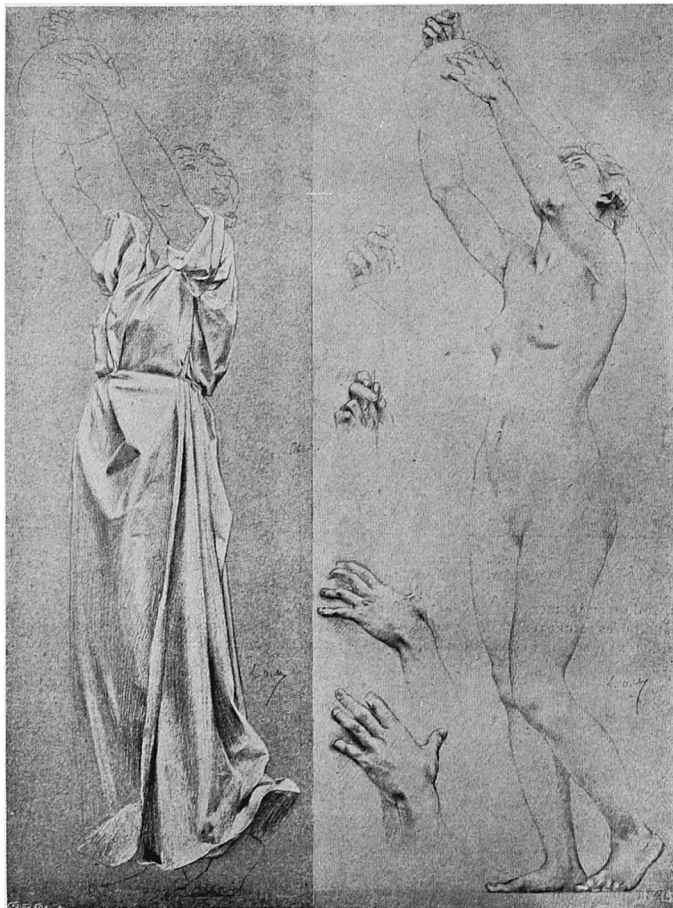
By J. J. Benjamin-Constant

better. The conventionality concerning clothing, although the result of climate, is something that cannot be ignored, and which a decent community will not suffer to be ignored.

The practice of nudity and exposure incidentally in connection with labor, hygiene, and comfort is infinitely less immodest than displaying it for its own sake, and the copying of it into statues and pictures, as if there were not enough of it in nature to satisfy the craving of some people, is the worst of all. The idea that the human body affords the greatest field for art is nonsense. The human face, perhaps, is such a field, but as for human anatomy it does not compare with landscape art. How many painters can paint space, or atmosphere, or a summer cloud that will not look like an explosion?

There is one question which we would put to the artist of the nude which may shed much light on this subject. It is not what becomes of the women who pose as models, but what becomes of his paintings? Are they on the walls of private families? Do we meet with them in our public buildings? Are our public schools decorated with them? Are they hung in churches? Are they even exhibited in the shop windows? Then what

becomes of them? Some of them are found in the saloon and the brothel; but what becomes of the rest? The plain truth is, that such art, after it is



STUDY FOR A DECORATION

By Luc-Oliver Merson

(Choice, nude and draped?)

finished, is only fit for the dunghill, whither, in all probability, it ultimately goes. One may ask why artists persist in painting such questionable canvases. S.

NOTE.—For other contrasting pictures, see following pages.



**BOY WITH A SWORD**

By Edouard Manet

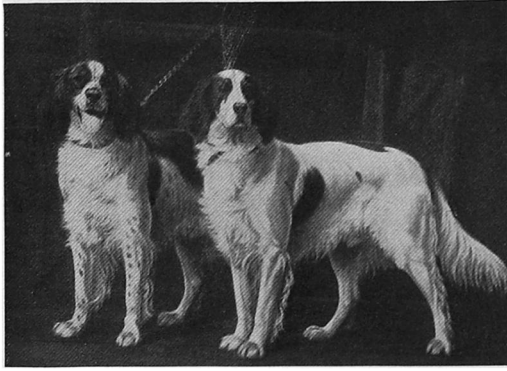
Property of the Metropolitan Museum of Art, New York

Courtesy of The Matthews-Northrup Works, Publishers, "Academy Notes"



## ARTIST AND TRUE ART CRITIC AKIN

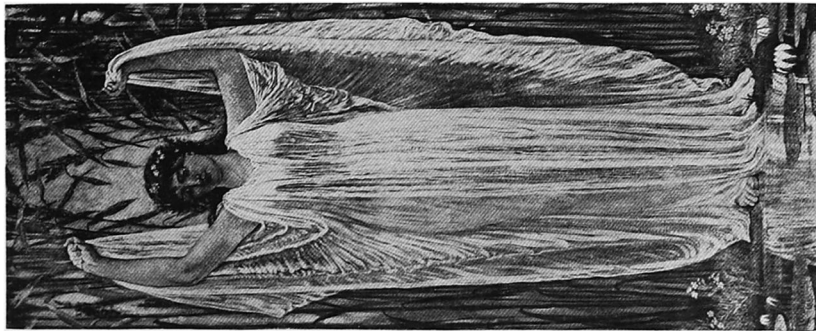
The multitudes of our people who are desirous of acquiring such a knowledge of art as will enable them to judge a picture for themselves are daily increasing. In their earnest endeavors they seem to the writer, however, all to begin at the wrong end. Mr. W. E. Henley, that trenchant apt expressionist—equally eminent in art criticism as in that of literature—more than a decade ago wrote the following very original and pregnant sentences concerning a certain art critic: "His knowledge of art is wide and accurate. More, he has that sense of art, that eye for its expression, without which knowledge is practically useless."



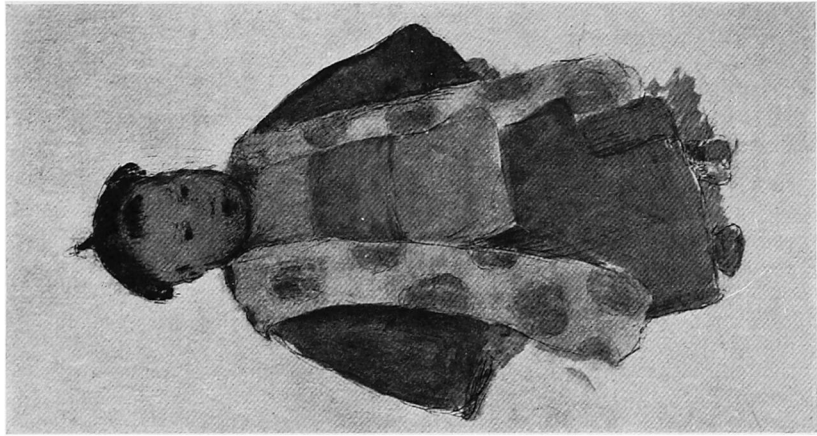
IN LEASH  
By Alexander Pope  
(Not indecorous)

In these few yet invaluable words is encysted the very essence of the qualifications that are the absolute prerequisite—the be-all and end-all—of the mental make-up of any one who is fitted to be, even approximately, a judge of art. Mr. Henley has here, it will be observed, clearly drawn the line between the one kind of knowledge which is, it may be, needed by the writer or lecturer and that which is fundamental. That is to say, the distinction between a mere knowledge of "schools," art development, art history in fine, which can be and generally is obtained from books and reproductions, and that which can be gained in no other possible way than by looking and relooking at art productions themselves.

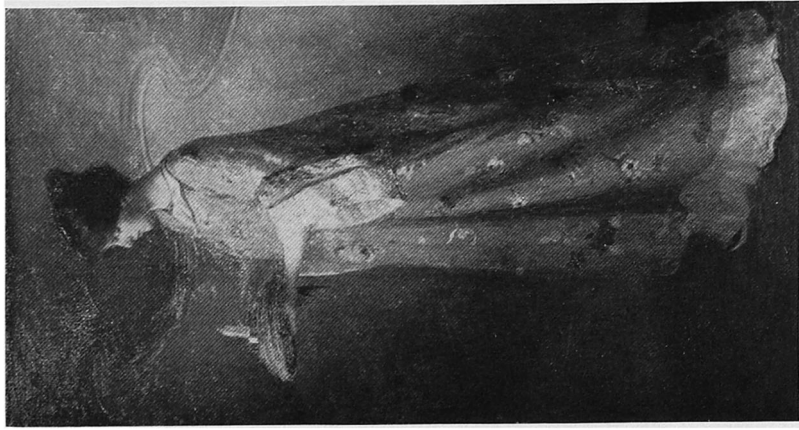
All encyclopedias, biographies of artists, etc., even when these are equipped with cuts and other reproductions—which, by the way, are seldom adequately explained, being chiefly, it would appear, inserted to make the publication attractive—are, too frequently, the work of mere compilers. For example—these words are used here by the permission of the Chicago Evening Post, where they first appeared—let the reader turn to any modern cyclopedia of artists, and he will find not a word that is of any moment, from an art point of view, regarding any of the great geniuses of



THE WATER LILY  
By Walter Crane



BABY SAN  
By Helen Hyde  
Copyright, 1901, by Helen Hyde  
(Clothes a consideration in all three pictures)

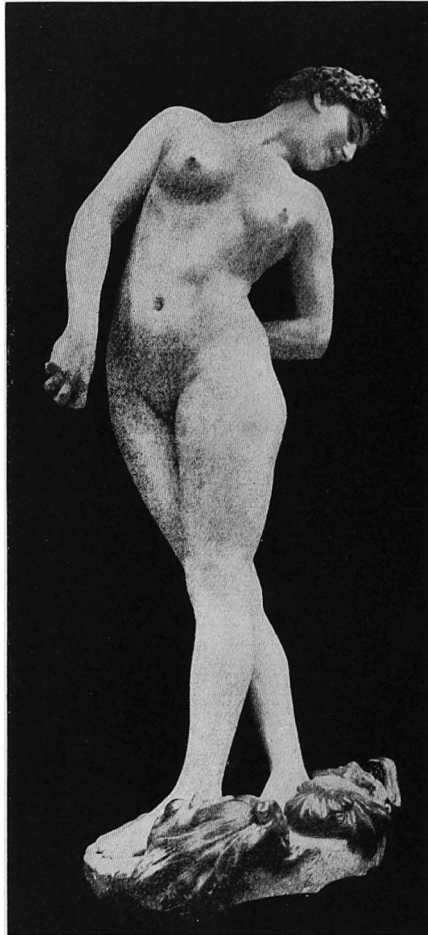


PREPARING FOR THE FETE  
By Pauline Dohn Rudolph



our own day and generation; such men as the three Marises, Mauve, Israels, Bosboom, Van Soest, Weissenbruch, Miss Moes, Miss Schwartze, etc., of the Dutch school; Bogert, Wyant, Gifford Beal, Tryon, Rehn, Fitz, Ochtman, or Twachtman of the American; or Claussen, Orchardson, Oules, Wilson Steer, Adrian Stokes, Alfred East, Swan of lion fame, Macaulay Stevenson, Colin Hunter, or Mactaggart of the British school—to name no other schools, or painters. And yet it cannot be gainsaid that the above are types of the artists who are in the forefront of art, and therefore of nature interpretation, and that by the most advanced methods. Nor do books and treatises on art contain anything which, though it may be somewhat more extended, is any more vital.

The writer, however, excepts from the last category such works as Fromentin's "Maitres d'Autrefois"; R. A. M. Stevenson's "Velasquez," Armstrong's "Gainsborough," Arthur Symon's "Michelangelo," and all treatises of the same caliber. Even these, however, do not affect the question in hand. Does not the very existence, indeed, of these various book products imply that it is on them that the layman has to depend for any art cultivation at all? With regard to all such writings, or compendia, the writer would here say that they are chiefly useful to those who already have acquired some experience directly from works of art. It is therefore for the purpose of combating the very prevalent notion that a "sense of art, an



JOUEUSE DE BOULES  
By J. L. Gerome  
(Clothes no consideration)

eye for its expression," except, it may be, very superficially, and non-vitally, can be derived from the long and laborious study of books, that this article has in the main been written.

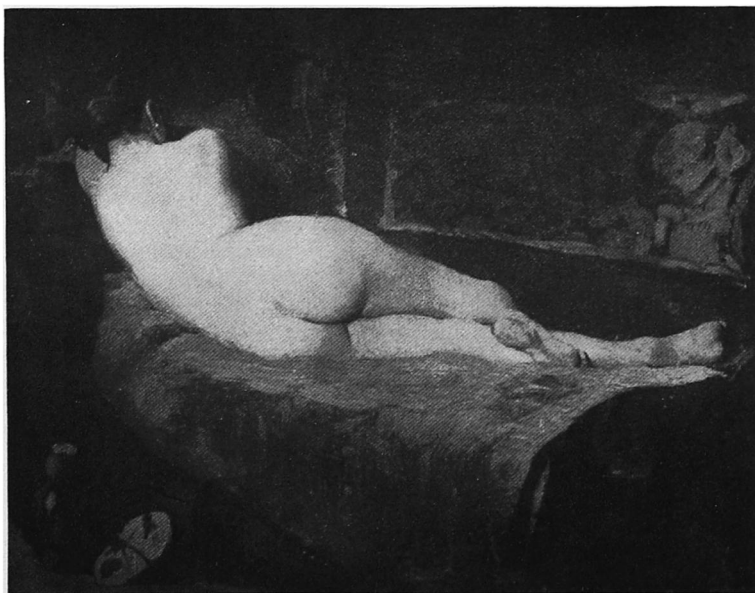


A WOMAN OF THE EMPIRE  
By Walter McEwen  
(Figure subordinated to dress)

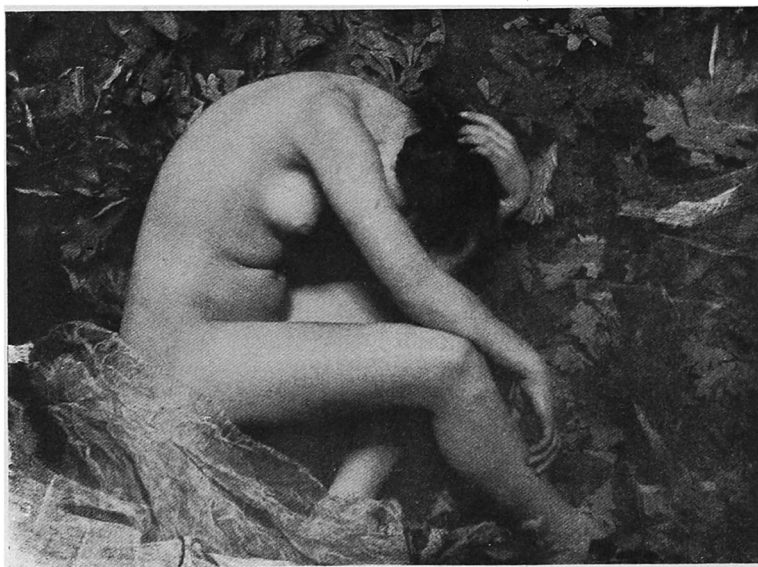
In order to make this more clear, the writer would ask, what are the influences that first implant in the young aspirant the hunger to reproduce nature by means of paint? He refers to the real artist—to him who has felt "the call of the wild" in his blood—not to the class of student who may be fascinated simply by what he thinks the pleasant freedom, and possibly gentlemanly bohemianism, of a painter's life. Does it not arise from an intense love, the outgrowth of constant and close observation of nature in her "various forms" and moods? This love at last must find an outlet: it becomes a passion, *coute que coute*, to devote his life to painting—no mere election after college of what he would "like to be."

When this perfervid desire took possession of John Constable, the revolutionist, the painter whose works, when exhibited in Paris in 1824, taught the painters of France to turn from their old idols of clay—classicism and so-called idealism—to nature as the only thing worth considering, or painting, he had never read a book on art; nor had he, in point of fact, hardly ever seen a picture. He was but the son of a country miller. He was sent to the schools of the Royal Academy.

He stayed only a month, fretting under the conventional and approved modes of the time and determined to renounce academic tuition. He taught



REPOSE OF THE MODEL, By Frederick W. Freer



LA CIGALE, By Frank Eugene

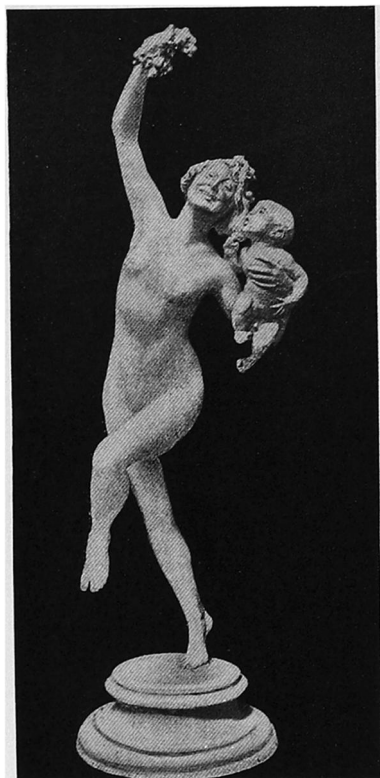
(Dress subordinated to figure in both pictures)



STATUE OF BEETHOVEN  
By Max Klinger  
(Figure in Dishabille)

When apt and beautiful descriptions of nature, both in poetry and literature, appeal to us, do we not feel our stored-up recollections of nature "throbbing like a nest with young"? Then why is it that when her beauties and subtleties are presented to the eye in concrete form, we are not so capable of accurately judging of them or responding to them." It cannot arise from ignorance of or indifference to nature. Is it not that in art appeals we are haunted by the traditional notion, prevalent when art was either classical, mythological, or historical, that much previous cultivation was necessary before one could presume to hazard an opinion? We thought, also,

himself. So did F. G. Watts, that great man apart who died last year full of years and honors. He also submitted to training only for a month. He afterward might be seen, not copying, but pondering the Elgin marbles in the British Museum. Late in life, when asked about his early training, he pointed to an Illyssus in his studio, saying, "There is my master!" Now, are not all art-lovers also ardent nature-lovers first of all? Artist and art-lover akin.



BACCHANTE  
By Frederick Macmonnies

that in the soul of the artist there must reside something of the occult, the apart.

The writer recollects a time when he would as soon have spoken of theology before a clergyman as to criticise a work of art before an artist. Do we not experience, or once did, the same diffidence, for it is nothing but that, in talking before practitioners, either of music, sculpture, or architecture. We were repressed by a sort of culture



NO BACCHANTE  
From an Old Print



STATUE OF DR. WILLIAM PEPPER  
By Karl Bitter  
(In Official Robes)

bogy. This shyness was "magnificent, but it was not war." No, reader, your recollections of nature, your enthusiasm, and your appreciation of her mystery and beauty are derived from the same source as those of the miller's son. The existence of these impressions which cause the artist to take to painting impels the layman to look for and enjoy what the artist has produced. Here, necessarily, the ways of both have parted, but only in so far as the one is executive, the other passive—that is all: the original equipment is the same.

Nature already, "before the sons of Adam scratched in the mold," contained within herself all the greater technicalities which of necessity have become the jargon of the artist and his trainer. The scientific craftsman, like Tennyson's scientist giving the shell "a clumsy name," had to differentiate for obvious reasons. Nature, "among the flowers and grasses,"

the trees, the waves, the ripples, the mysterious colors of dawn and dusk, the glories of sunrise and sunset, the effect of cattle or sheep grazing, on the landscape, the difference between melodrama and real drama, between sham grace and real grace, the expression of human hands as a part of the man himself, and a million other things, comprehended expression, drawing, modeling, tone values, light and shade, color gradation, aerial perspective,



DANSEUSE  
By M. Delagrange  
(Drapery an added charm)

flesh tones and carnations, all long before a brush was put to canvas, or a single esoteric art term ever was invented.

Regulated color is to the painter what regulated sound is to the musician. Great color can be achieved only through great self-acquired and self-developed technique. The art schools can no more teach it than Stevenson, for example, could be taught his wellnigh matchless style. Color is therefore the last art quality the amateur is likely to acquire a discrimination in, for in the acquisition of it, it is evident that the ability to recognize the significance of great technique must first be attained. This is to be accomplished, as formerly mentioned, only by looking and "better looking" at the works of great technicians, for a little while, every now and again; and for the simple reason that great handling having been, even by the greatest men, only gradually acquired, there is no rapid or

royal road which can lead to anything like its comprehension.

[The foregoing article, used here by special favor in order to rescue it from the fleeting life of ordinary newspaper publication, embodies a principle that art lovers the world over are prone to forget. The crying evil of much of the "art criticism" of the day is that it is the vaporings of people who are not qualified by temperament and education to enter into the spirit of the artist producing the work criticised.]

J. W. MORAN.



THE LESSON IN LACE MAKING

By Joseph Bail

Courtesy of The Matthews-Northrup Works, Publishers "Academy Notes"



## THE CERAMIC ART OF JAPAN

Probably no one has ever seriously taken up the consideration of Oriental ceramics without, at least, feeling the alluring charm with which it has enthralled its thousands. It appeals to all. The exquisite forms of the pieces—I am quoting here my own words, used elsewhere—at once arrest the attention of those whose tastes incline to modeling or sculpturing, while the limitless decorations call up all the imaginative powers of the painter. The artisan is arrested by the methods of manufacture, so primitive, yet producing the highest degree of perfection. The chemist attempts to elucidate scientifically what accumulated experience has placed before the uneducated Oriental. The geologists can employ a lifetime of research into the materials of manufacture. The archæologist, the historian, in fact any one, whatever his hobby, will find ample scope for expansion among the modern as well as ancient productions of the justly famous Oriental kilns.

The story of ceramic art is lost in the early mists of history.

Apparently, most of the early nationalities have produced at least crude earthenware, but the Chinese were certainly the discoverers of the art of making porcelain, and from the place of its origin it eventually became known throughout China and her dependencies, of which Korea was one. Japan learned from China and Korea. The Western nations went to the source for their instruction, so that the British, French, and German factories were established in direct imitation of the methods so long extant at the potteries of King Te Ching on the Yangtse River. While the Western potters have never been able to equal the Chinese productions, the Japanese have sur-



THE YOUNG MOTHER

By Frederick W. Freer

(Would impression remain with drapery removed?)



passed them in the excellence of their wares. It is natural, then, to turn to the Japanese pottery centers in order to study the ceramic art, and such a visit can be made in comfort, while the hardships of the journey to the Chinese factories will discourage the average tourist.

Notwithstanding the volumes of literature descriptive of the products of Japanese potteries, visitors to the island empire find the subject extremely confusing, and this confusion increases until the fact is suddenly realized that not all of these products are porcelains. It will assist the novice con-



#### WINTER

By Earl H. Reed

(Nothing indecorous in this nudity)

siderably if he bears in mind that the Japanese kilns produce three distinct classes of wares, viz., porcelain, faience, and pottery. The first is translucent because the "paste" or "biscuit"—which is the body of the ware under neath the glaze—is vitrified, owing to the fusion of the clay and feldspar elements. The faience is opaque, the paste being strong but not vitrified. The pottery is the ordinary glazed or unglazed earthenware, the biscuit of which may or may not be white. In this classification the wares ordinarily used in Western countries are faience, the biscuit not being vitrified or glassy; and none of the French, German, or English porcelains approach the Chinese or Japanese products in this respect. Pottery was the original Japanese ware, the manufacture of porcelain being derived from the Chinese, and the Koreans taught the Japanese the art of making faience.

It is interesting to note that factories developed independently in many different provinces of Japan, and this has led to the distinct types of Japanese ceramics. The most famous of these ceramic-producing provinces are the following: Porcelain—Owari, Hizen, Hirado and Kaga. Faience—Satsuma and Kioto. Pottery—Tokio. Owari probably is the cradle of this industry in Japan, for history mentions that in 920 A.D. porcelain was being made here, and it is reasonably certain that the art, if not the mate-



NU SUR LA MER

By Rene Menard

(As to this, opinions might differ)

rials themselves, were derived from China. In the thirteenth century a Japanese potter was sent to China, where he learned more of the Chinese art, and on returning set up his kilns at Seto, in Owari province, and turned out much famous ware. Later, when Hizen province had become famous for its artistic porcelains, the descendants of the potters at Seto, wishing to improve their products, tried vainly to obtain information from the Hizen artists, but without progress until one Tamikichi went to the Arita potteries and married the widow of a potter. After four years of practice and study at Arita, Tamikichi ran away from his wife and, returning to Seto, put into practice the secrets he had learned at Arita. His kilns were famous for the large plates of that blue porcelain known to the Japanese as Somet-Suke.

Probably, Hizen province is best known to Europe on account of the quantities of porcelain sold to the Dutch traders during the seventeenth



THE ELYSIAN FIELDS—DECORATIVE SKETCH

By Herman Richir

(Some clothes)

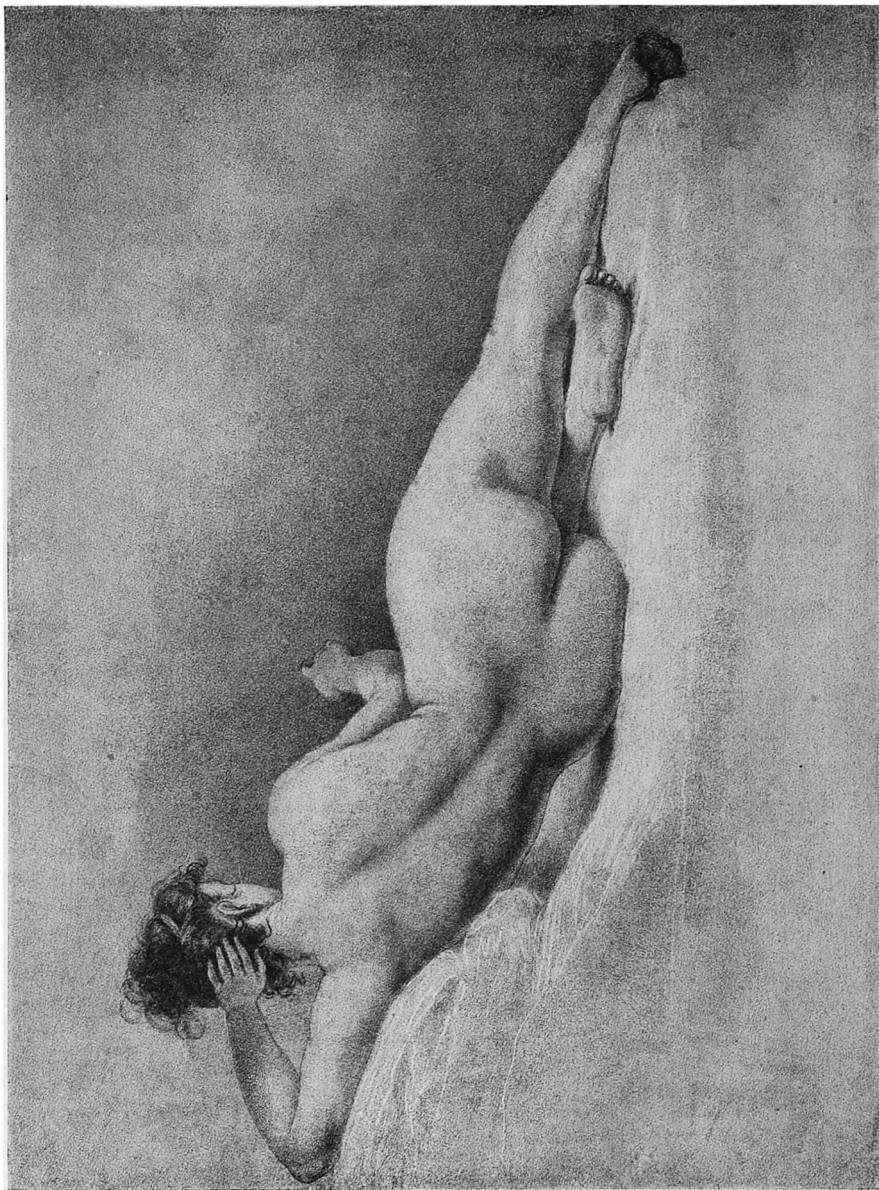
and eighteenth centuries, most of which came from the district of Imari. While Owari is probably the pioneer province in the porcelain work, there can be no doubt that Hizen province has perfected the Japanese ceramic art. In the sixteenth century one Gorodayy Shonsui, made a journey to Foochow, China, where he learned the art of making porcelains. He took a large stock of clays and feldspar back to Japan, where he made beautiful underglaze blue and white pieces. His work would have ceased with the exhaustion of his materials, had not a Korean potter, who had been forcibly taken to Japan in the hopes that he might yield up some of



VIRGIN AND INFANT

By Gerard David

(More clothes)

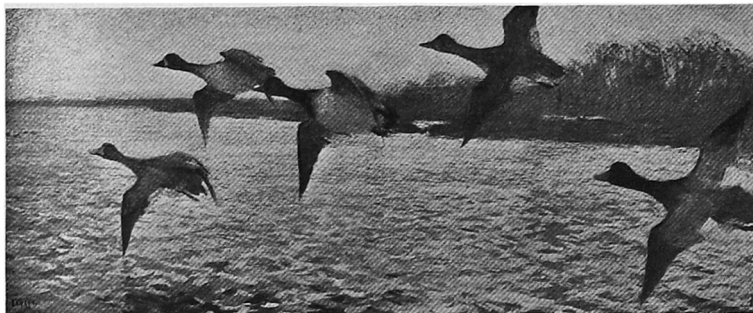


ACADEMICAL STUDY OF THE NUDE, By J. Trumball  
(No clothes at all)



children, decorate the creamy pieces, and a final firing produces the inimitable faience to be seen in the shelves of the bazars. Considering the facilities enjoyed by the workmen, which in the Occident would be considered mere makeshifts, the results are truly marvelous. With all the boasted improvements in manufacturing processes in the Western world, we have not been able to equal them, and it is altogether doubtful if we ever will.

GEORGE BENTON WILSON, F. R. G. S.



EARLY MORNING  
By Frank W. Benson  
(Toilet not thought of)



## BOOKS RECEIVED

"Gardiner Greene Hubbard Collection of Engravings," compiled by Arthur Jeffrey Parsons. U. S. Government.

"Raphael," by Edgcumbe Staley. Frederick Warne & Co. \$1.25.

"Constable's Sketches," by Sir James D. Linton. Frederick Warne & Co. \$1.25.

"Benozzo Gozzoli," by Hugh Stokes. Frederick Warne & Co. \$1.25

"Stained Glass Work," by C. W. Whall. D. Appleton & Co. \$1.50.

"Weinachtsbuch" von Hedwig Weiss. Dr. Ernst Schultze, Hamburg. 5 marks.

"Whistler's Art Dicta," by A. E. Gallatin. Charles E. Goodspeed. \$3.50.

"The Principles of Design," by G. Woolliscroft Rhead. Imported by Charles Scribner's Sons. \$2.25 net.

"Elementary Course in Mechanical Drawing," by W. D. Browning and F. H. Sibley. The Browning Press. Parts I, II; each 50 cents.

"Walthari-Lied, Der Arme Heinrich, und Leider der Alten Edda," übersetzt von den Brüdern Grimm. Dr. Ernst Schultze, Hamburg. 5 marks.

"How to Study Pictures," by Charles H. Caffin. The Century Co. \$2 net.